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AMERICAN ART NEWS

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ART FOR THE "T. B. M."

By every tradition of American humor, to the "Tired Business Man" there is only one pastime he can pursue appropriately after working hours to gain surcease from his exacting mental toil, that is, to occupy a front-row seat in some temple of amusement devoted to musical comedy and shapely girls.

But Chicago is showing the way to something better for business men in search of recreation, whether the humorists like it or not. That city now has both a Business Men's Art Club and a Business Men's Orchestra.

As described in a recent issue of THE AMERICAN ART NEWS, the Chicago Business Men's Art Club has a year of history behind it, a year in which the members painted pictures in their leisure hours, listened to lectures by distinguished artists, and worked in classes conducted by others, equally distinguished. They took their avocation seriously and must have profited much thereby. For there is no true relaxation where no profit is taken; and no one realizes this more than the successful business man who refuses to have the appellation "Tired" prefixed to his vocation.

New York business men might well profit by the Chicago example. There are enough men who experiment in paint to form such a club here. It would be concrete proof that our business men were not totally devoid of imagination, as the humorists have seemed to imply.

It may be argued that relaxation without some "fun" is a poor thing. So it is, but any amount of "fun" may be had by a novice in painting or in any other branch of the graphic and plastic arts. Moreover, such a pastime would not be without its more serious reward; for the fine arts enter so much into business life today that what may be taken up as an avocation may turn out to be very profitable, or at least very advantageous, in a man's ordinary business life.

THE AMERICAN ART NEWS gently urges its readers who are business men to get into this game of a Business Men's Art Club for the good of their wearied spirits, for the "fun" of it, and for the practical advantage of it.

Portrait by Duveneck Is Bought

By the Corcoran Gallery of Art

WASHINGTON—The Corcoran Gallery has just purchased a portrait of Major D. H. Clark, painted by Frank Duveneck in 1877, the year when, according to Norbert Heermann's biography, he was in Venice with Chase, and the two were experiencing "alternations of hardships and prosperity, most of the time managing to exist on practically nothing and enjoying themselves doing it."

The portrait is direct, solid and grave, one of the finest examples of Duveneck's art. The young man whose head is depicted has distinction of bearing and expression, with a rugged irregularity of feature, the type of muscular youth that often appears in Renaissance portraiture, and suggests bold adventure refined by cultivated tastes.

Studio Gossip

Mrs. Gladys Lillian Nelson, widow of the late W. H. de B. Nelson, who until the time of his death in 1920, was editor of *The International Studio*, and a water color painter of pronounced ability, was married on Wednesday January 11 to Isaac Andrew Hamm, a Boston business man.

Harrington Mann, who left New York in the early spring for his home in England, returned to this country a few weeks ago and has resumed portrait work in his studio in the Atelier building, 33 West 67th St.

Victor D. Hecht, who gave up his studio in the Sherwood last year, has been painting quietly in a studio on the lower East side where he has recorded various Ghetto types with remarkable sympathy. His recent canvases will no doubt evoke much interest when shown.

Douglas Volk spent the summer, autumn and early winter at his studio, at Centre Lovell, Maine, where he painted portraits and genre pictures. He has returned now to the National Arts Building.

At his studio in the Atelier building, Francis Jones is painting "Lost in The Desert," which differs materially in subject and expression from his well known happy themes. The two female figures are depicted in tragic attitude.

William S. Robinson, who painted at Lyme, Conn., until the late autumn and who took an active part in the completion of the new Lyme Art Gallery, is painting at his New York studio, 202 West 74th St.

Bolton Jones who painted for several months at his summer home, South Egremont, Conn., brought back a number of his typical fresh green landscapes, several of which are to be seen at his studio, 33 West 67th St.

"The Old Fashioned Vase," one of the two interesting flower and figure arrangements by George Lawrence Nelson, on view at the Corcoran Gallery's biennial exhibition, Washington, D. C., has been purchased by the Honorable Alexander Simpson, Jr., of Philadelphia, for his collection of American paintings.

E. Hodgson Smart has arrived in Washington, D. C., to paint a portrait of the President. Among this artist's recent works are portraits of Mr. and Mrs. John A. Penton, Mr. and Mrs. Walter C. White and Newton D. Baker. The latter portrait, now on exhibition in Cleveland, is destined for the War Department in Washington.

Amelia Defries, late of the British Embassy, Washington, is a member of the executive council of the Faculty of Arts, which has been formed in London with the intention of affiliating all art interests into one federal body. The object of this federation is that the arts may become attached to the organization of intellectual labor which is to have a place in the League of Nations analogous to that of manual labor. Miss Defries' collection of British commercial posters, recently shown at the Congressional Library, has been sent on tour by the American Federation of Arts.

Robert Reid, who lives at Colorado Springs and is one of the instructors at the Broadmoor Art Academy, has just sold "Moonlight Phantoms" to the Corcoran Gallery. This is the third picture by Mr. Reid to become a part of the Corcoran's permanent collection.

Daniel Chester French is making a bronze statue of "Uncle Jimmy" Green, late dean of the law school of the University of Kansas, at Lawrence. The statue will be erected on the campus near the law building, which has been named "Green Hall."

Sandor Vago, young Hungarian painter, who has recently come to Cleveland from Budapest, was given a reception in the studios of Charles de Harnack and Miss June Harding, in the Fine Arts Building, Cleveland. Among the pictures shown was a portrait bust of Miss Jessie C. Glasier.

Henry G. Keller, instructor in the Cleveland School of Art, has a painting, "Taos Peak," in the exhibition at the Corcoran Gallery. Invitations have been received to send the same painting to exhibitions in Rochester and Syracuse, N. Y.

A subscription fund at the Washington Arts Club for the purchase of a painting by the late Bertha E. Perrie has brought a generous response. The picture will be hung in the rooms of the club.

Clara Greenleaf Perry, who was an ambulance driver in France during the war, managed to find opportunity there also for the making of portraits and landscapes. Her work is now being exhibited at the Art Center, in Washington. "The Chateau of Chavaniac," where Lafayette was born, is included.

Obituary

OSCAR L. DAVIDSON

Oscar L. Davidson, a member of the Indiana Illustrators' Club and for years an exhibitor in the Indian artists' annual show, died Jan. 3 at 629 Congress street, Indianapolis. He won particular distinction with his large models of historic ships. He was forty-six years of age.

DANIEL ZULOAGA

Daniel Zuloaga, one of the most notable ceramists of Europe, died suddenly in his studio at Segovia, Spain. He was sixty years old. His studio was in the ancient church of St. John.

CURRENT EXHIBITS IN NEW YORK GALLERIES

(Continued from Page 1)

prefer the sylvan delights of Mrs. Adams' wood interior called "The Haunted Tree," or the serene loveliness of "On the Dow Lane" with its white cottage veiled in moonlight.

Charlot's Pictures at Wildenstein's

In Louis Charlot, whose paintings are exhibited at the Wildenstein Galleries until January 18, modern French art finds an able exponent. A variety of subjects includes some notable still-lives, landscapes and portrait studies. His landscapes especially are imbued with distinct originality and he stamps a still-life with an individual quality which is both subtle and compelling. His treatment of a basket of pears on a checkered table cloth against a background of leaves is a case in point.

Among the landscapes, "Abandoned Cottage" is masterful in its decorative skill. A ruined dwelling stands in the green fields of the foreground with the hillside rising back of it to a strip of yellow stubble which crowns the summit, beyond which rolling white clouds are massed against the blue sky. A path runs up the hill at right angles to the predominating lines in the picture and provides the original note that distinguishes his composition.

Two portraits of peasant types are developed in the same tones, blue and gray, and offer contrasting studies of youth and age. The young girl who sits with head slightly bent forward seems to be brooding over some inner problem. There is a strength in the treatment, which arises out of its very simplicity. The other is an old woman, "The Spinner," whose wrinkled face has equal strength. "Portrait of a Child" has caught something of the spirit of childhood that can hardly be defined. The boy is seated holding a branch covered with beautifully drawn leaves and with a background of foliage that makes a satisfying setting for the young face.

Neyland's Paintings of Ships

Harry Neyland's recent interest in old whaling ships and vistas of New England streets and wharves is exemplified in the exhibition of his paintings at Pratt Institute, Brooklyn, until January 27. Such pictures as "The Morgan at Sea" and "Homeward Bound" were painted in the open from a tug following the ship, and have gained consequent verisimilitude.

"The Huntress of the North" shows an old whaler through a curtain of snow on a quiet sea and under full sail. "Nocturne," a symphony in blues with lights standing out on a bridge, was hung in the Pennsylvania Academy several years ago, and "In Winter Quarters," a ship with a heavy snow encrusting her masts, was exhibited at the National Academy. "Cuttyhunk Light" depicts the lighthouse with a glimpse of the sea beyond the boulder-strewn crest of the headland.

"Approach to the Wharf" is a winter scene. The color is fresh and pure, with the sunlight making the snow vivid and the sea brilliant. "The Old Morgan," the whaler which Mr. Neyland paints so often, is the "Charles W. Morgan" and is the oldest whaler in the world. She is still seaworthy and has been purchased by a club of retired sea captains, organized by the artist, and they use the ship as their clubhouse.

Alexander Brook and Peggy Bacon

Dry points and drawings by Peggy Bacon and paintings and drawings by Alexander Brook at the Brummer Galleries until January 21 form the joint exhibition of a husband and wife whose work is strongly individual in character. The keen observation of an artist who is alive to the element of humor in all she sees gives to the work of Peggy Bacon a particularly compelling interest. There is superlative movement in "Dance at the League" and "The Promenade Deck," and there is multiplicity of incident in "Hatty"—the waitress who is portrayed in the very catastrophe of dropping her tray amid tables filled with varied types of humanity. Her drawings exhibit the same verve and animation.

The modern viewpoint is exemplified in the work of Alexander Brook, who brings to his portraits and landscapes an evident sincerity and a strong enthusiasm. "Albert" is the portrait of a boy whose gaze is arresting for its calm intensity. "The Poet" embodies the qualities of the dreamer and thinker, and is portrayed with a certain delicacy and charm. Mr. Brook's self-portrait is deeply expressive of character. A number of drawings are notable for their vigorous simplicity.

Walt Kuhn's Western Themes

The art of Walt Kuhn, whose paintings are at the Montross Gallery until January 28, provides one of the more modern notes in the exhibitions of the week. "The Prospectors," one of the strongest pictures, portrays three miners asleep at a table. One, in the center, sits upright in his chair with head tipped back and mouth open. The other two are bent forward with heads resting on the table. In conveying the sense of utter weariness it is nothing short of masterful. The types he portrays are coarse and brutal and yet they appeal rather than repel. The picture is full of subtle variations that give evidence of a long and careful study of color effect.

"Wild West" has for its theme Indians riding in a circle. Needless to say, it is not a pictorial presentation any more than in the bare suggestion of flying forms. But horses, savages, gun smoke and all the whirling pan-

demonium are portrayed so successfully that a close study of it only serves to bring out an increasing amount of detail.

"Near Portsmouth" is a decorative study in intense blue and dull green with a daring interpolation of white. Its significance is not as a portrayal of boats approaching a shore where a tree partly veils white walls, but rather as an expression of a richly poetic fancy. Its appeal is to the imagination rather than the senses, as are also his flower studies and the purely fanciful theme, "Imaginary History."

French Drawings at Fearon's

Among the drawings by French masters of the XVIII century—at the Fearon Galleries, 25 West 54th street, until January 23—are a number of rare examples from the period's most famous masters.

By Joseph Bernard are the delicately drawn portraits of Louis XVI, Marie Antoinette, the Princesse de Lamballe and Madame Elizabeth, the sister of the king. Fragonard is represented by a diversity of subjects—one, an allegorical theme representing "Painting, Architecture and Geometry," and another, a beautifully drawn "Holy Family" in both of which a sense of movement and graceful poise are evidenced. His landscape, an old mill by a stream, is characterized by his typical refinement and delicacy.

Huet is represented by a pastoral scene and Lorraine by a landscape. A drawing of a Cupid, notable for its exquisite modeling, is by Boucher, and a Biblical subject, "Abraham's Servant and Rebecca," by Poussin. Drawings by Baudouin and Devaux are also included.

Williams' Pure Landscapes

It is to be sincerely hoped that American lovers of pictures will take as kindly to F. Ballard Williams' pure landscapes as they have in the past to his "conversation pieces," those idyllic groups of fair women rhythmically disposed in forest glades in the manner of Watteau, Monticelli and Diaz. As beautiful as these latter subjects are, and as fine decorations as they make, they have neither the spiritual quality nor the personal expression that are to be found in Mr. Williams' landscapes.

The exhibition of twenty-one California subjects now being held at the Macbeth Galleries shows the artist at his very best, and gives a new insight into his capacities. Freed from his old formula, it is seen that he is capable of reaching the most inspiring heights.

These landscapes were painted up and down California, from San Diego to the Golden Gate and back a little way into the High Sierras. The artist fairly revels in what he finds. "There is a dense and tangled quality about the undergrowth and grasses; an all-pervading warmth of color, relieved and balanced by the cooler notes of the oaks and eucalyptus; and all is complemented by the wonderful deep blue of the sky."

Probably the finest picture is "Santa Barbara Hills," and after it, "California Green and Gold." "Under Summer Boughs" has a peculiarly Arcadian quality, with its arching verdure beyond which is seen a fine romantic valley. "The Camping Place" is replete with sylvan charm.

The Goncharova-Larionov Exhibit

Those who have revolted and those who are on the verge of revolt will find much pleasure in the exhibition of decorations and stage designs by Natalia Goncharova and Mikhail Larionov, exponents of Slavic expressionism, at the Kingore Gallery. Cubism and Post-Impressionism are wedded; the colors are barbarically bright. The appeal may be exotic, just as the Russian ballet is exotic, but like the Russian ballet, there is such a kernel of pure unalloyed art that there is no gainsaying it, whether it pleases our Anglo-Saxon souls or not. And especially, if we are sick unto death of the obvious, we are willing to take a little bit of this if for no other purpose than as an antidote.

The introduction to the very striking and characteristic catalogue is by Dr. Christian Brinton. After reading it you'll think you understand the exhibition whether you do or not; so charming is the foreword that the reader is precipitated by sheer velocity into an enjoyment of the pictures.

Only a few individual items can be given special mention. Among the best expressions is Goncharova's design for the "Foire Russe" curtain; her "Shop Window—Madrid" and her "Bridge—Rome," all partaking of the nature of abstractions. By Larionov, one of the most characteristic is "Architectural Ornament" and "Woman—Paris"; and the series of costume designs for "Contes Russes."

Inukai at Arlington Galleries

In the twenty-seven canvases by Kyohei Inukai shown at the Arlington Galleries until January 28 is included such a varied range of subjects as portraits, story-telling compositions, landscapes, marines, figure studies and the nude, all reflecting the viewpoint of the American art world in which this Japanese artist has lived and worked for twenty years. Although this is his first exhibition in New York City, Mr. Inukai is no stranger to our leading shows here and elsewhere, for in the present exhibition are included canvases already seen at the National Academy of Design, the Pennsylvania Academy, the Art Institute of Chicago and the Springfield Art League.

A characteristic portrait is the three-quarters length figure of Gordon Stevenson. His anecdotal subjects find their most complete representation in "Twas the Night Before Christmas" that is reminiscent of W. M. Chase in his Stevens period. The "Symphony of the Deep"

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